

PUBLISHED MONTHLY

PRICE TWENTY CENTS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XV

NEW YORK, FEBRUARY, 1920

NUMBER 2



JAPANESE NISHIKI BROCADE, END OF THE XVII CENTURY

Copyright, 1920, by The Metropolitan Museum of Art.

ENTERED AS SECOND-CLASS MATTER, APRIL 11, 1907, AT THE POST OFFICE AT NEW YORK, N. Y., UNDER THE ACT OF AUG. 24, 1912
ACCEPTANCE FOR MAILING AT SPECIAL RATE OF POSTAGE PROVIDED FOR IN SECTION 1105, ACT OF OCT. 3, 1917, AUTHORIZED.

THE FIFTIETH ANNIVERSARY

THE spring of 1920 marks the fiftieth anniversary of the foundation of the Museum, and its Trustees propose to make an especial effort to celebrate this event in a manner which shall not only be worthy of the occasion, but shall emphasize the importance the Museum has attained as a national institution in the first fifty years of its growth, and shall also show the interest which the people of New York take in its progress and welfare.

As one feature of this celebration it is proposed to make an exhibition in which every department of the Museum shall have its due share; and it is desired to do this, first, by displaying our own collections at their best, and second, by supplementing these with works from private collections in and about New York, where our material can be enriched by such loans. Objects thus lent would not be segregated into a loan exhibition by themselves, but would be placed in the galleries of the several departments together with the Museum's objects of a kindred nature, and would be properly labeled with the lender's name.

If this project can be successfully carried out, it will not only be a testimony to visitors of the friendly relations that exist between the Museum and the private collectors of the city, and the readiness of the latter to join in the Museum's celebration, but will result in an exhibition which will be memorable for many years. It is hoped to open the exhibition about the first of May.

MUSEUM CONCERTS

THE last series of free concerts, given by a symphony orchestra conducted by David Mannes on four Saturday evenings in January, through the generosity of John D. Rockefeller, Jr., drew large audiences despite cold, snow, and ice, the total attendance being 18,319. Through the kindness of other public-spirited friends of the Museum, another series will be held in March on the four Saturday evenings,

March 6, 13, 20, and 27, at 8 o'clock. On these days the Museum will be open to the public from 10 A. M. to 10:45 P. M., and the Museum restaurant will be open until 8 P. M., a table d'hôte dinner being served for the convenience of visitors.

On these four evenings Miss Frances Morris will continue her lectures in the auditorium at five o'clock. These will include descriptive analyses of the numbers on the program of the evening with piano accompaniment by Mrs. Henry L. de Forest and Miss Marie Louise Todd, and will be illustrated by instruments from the Crosby Brown Collection.

CURRENT EXHIBITIONS

DURING this month the following special exhibitions will be on view at the Museum: in the Print Galleries, a selection of the Museum collection of engravings by Dürer; in the Gallery of Special Exhibitions, Japanese and Chinese brocades recently acquired by purchase; and in Gallery H 22, *toiles de Jouy* and English chintzes brought together from the Museum collection of textiles. Beginning March 1, the fourth Exhibition of Work by Manufacturers and Designers will open in one of the Print Galleries. Extended notices of all of these exhibitions except that of French and English textiles will be found in the pages of this issue, and that was described in the January BULLETIN.

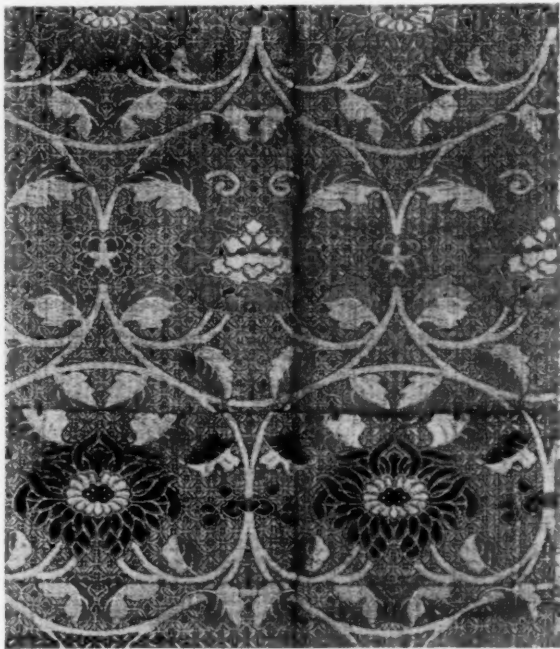
STUDY-HOURS FOR PRACTICAL WORKERS

TWO more courses of Miss Cornell's successful study-hours for practical workers will be given this winter and spring, on Friday mornings at 10 o'clock and on Sunday afternoons at 2:30 o'clock, beginning March 5 and March 7 respectively. These are open to all salespeople, buyers, and designers—serious workers, who by virtue of their work have a peculiar interest in the principles that underly good design as exemplified in the Museum collections.

CHINESE AND JAPANESE
BROCADES

THE history of brocades in China and even in Japan unfortunately remains to be written. The material is plentiful, the reproductions even are easily available, but so far nobody has studied the development and the changes of designs; at least, they have not been published or treated so

Sir Aurel Stein found in Khotan in Chinese Turkestan quantities of weaves dating from 100 B. C. on. The Japanese storehouse of the Shoso-in in Nara, formed in 749, contains brocades, silks, and embroideries in great numbers. In Europe we find Chinese brocades of the fourteenth century, from the time when silks began to be obtained by trade with the East. We have many collections of small samples gath-



JAPANESE YAMATO NISHIKI BROCADE
END OF THE XVII CENTURY

thoroughly as has been done in the case of European designs which, superficially at least, we can date easily by their style. At first sight the extreme conservatism of the Chinese in matters of design seems to make the task a very difficult one, but on nearer study we find that the treatment of the classic motives has varied with the times just as it did in Western countries, even curiously keeping pace with the changes in general feeling and style as they occurred unknown in Europe.

For the history of Chinese textile designs wonderful treasures are available.

ered in China and Japan and some Japanese books with reproductions, but the text when translated tells us, what we could see ourselves, that the design is one of dragons on a blue ground, or plum blossoms on red; perhaps it tells us also that the design is known under a certain name, but the period in which it was made or the place where it originated is left an open question.

Tradition, the great unwritten book in all Eastern countries, certainly exists, connoisseurs and specially families of weavers have valuable knowledge handed down to them by generations of keen art

lovers, but this information is difficult of access to occidental students and what reaches us has to be taken with great circumspection, only rarely has reliable information been given. Therefore, specially for early specimens we have to rely chiefly on the rare pieces that have been preserved in Europe which are dated by historical events, or authenticated by early inventories.

The earliest brocades reached Europe when, toward the end of the Sung and dur-

Chinese designs were freely copied and adapted. Persian palmettes were spread over the rich brocades, semi-Arab inscriptions formed wonderful borders, though they spelled no sense, Chinese dragons and phoenixes alternated with Persian animals. Specially the Chinese peony scroll designs proved a decorative motive of great value.

Although the *panni tartarichi* (Tartar cloths) are continually mentioned in old inventories, unfortunately few remain and



CHINESE KINRAN BROCADE
XV CENTURY

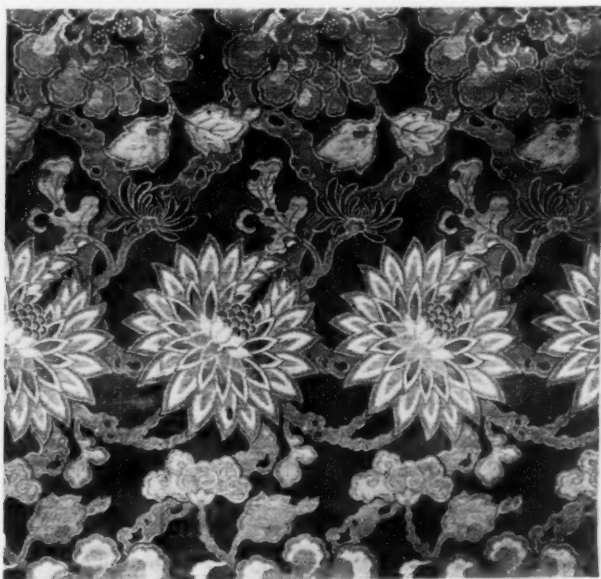
ing the Yüan period (1280-1368), the followers of Genghis Khan, who first invaded, then ruled China, spread the Chinese silks all over their great empire and traded them with Western dealers. Quantities of rich brocades must have been brought to Venice and spread all over Italy in those days; a few remain, but a great many now destroyed left their traces in the designs of the fourteenth- and fifteenth-century Italian brocades. When the Gothic influence began to be felt in classic and conservative Italy, when freer designs replaced the severe and geometrical Romanesque patterns, the Persian, Arab, and

can be identified. The earliest known pieces are found amongst the vestments of Pope Benedict XI, murdered in Perugia in 1304, which are kept in San Domenico, Perugia, where the pope is buried. Tradition ascribes these wonderful vestments to him and doubt seems unjustified, an inventory of 1458 describes them, and I suppose Dr. Falcke is mistaken when he says in his book that they were found in Pope Benedict XI's tomb when it was opened in the nineteenth century. Even for the benefit of the sacristy of San Domenico a pope beatified in 1773 would hardly have been deprived of his vest-

ments. Amongst these vestments, wherever they came from, are a pair of "calzare," a kind of wide stockings worn during the celebration of the pontifical mass and made of Chinese brocade with a minute flower design in gold on a white ground. Of these more hereafter. Then there is the dalmatic, of Chinese silk damask, which, made for Charles IV (crowned in 1340), was used at the coronation of the German emperors and is preserved in the

intact and form nowadays the greatest treasure of admirable fourteenth- and fifteenth-century brocades. Here we find the Lucca brocades of pure Gothic design and those composed after Chinese or Persian patterns side by side with pure Chinese weaves.

The most easily discovered sign of their Chinese origin is the way in which the gold is used. In Europe pure gold and silver-gilt threads or narrow strips were woven in



JAPANESE NISHIKI BROCADE
MIDDLE OF THE XVIII CENTURY

Vienna Hofburg; and several pieces amongst the great wealth of early vestments found in the sacristies of the Lutheran churches of Dantzic, Halberstadt, and Brunswick. When at the Reformation these North German towns became Lutheran, the treasures of the churches were not destroyed, as was unfortunately the case in so many Calvinistic countries; the pictures remained in their places and the vestments, no longer wanted, were simply locked away. The result is that while in Catholic churches the vestments continued to be used and to deteriorate till they had to be replaced, these remained

the brocade. This, by the way, proved fatal to their preservation, because when the material was old or tarnished, the brocade was burnt to extract the precious metal. Also at that time but specially later, threads of linen were wound round with gilt gold beater's skin, which was perhaps a method partly copied from the Chinese technique. The Chinese, in fact, used flat strips of gilt catgut and later gilt paper. For this purpose sheets of strong, tough paper made of mulberry fiber were gilded on one side and then cut into narrow strips varying in width with the quality of the tissue. This method is conservatively used up to

now both in China and Japan, only much later threads wound with similar gilt paper were used.

In the exhibition of Japanese and Chinese brocades opened on February 14 we find as the earliest specimens three pieces from the vestments of Pope Benedict XI, mentioned before. They illustrate admirably the three different kinds of technique described. In a piece of white Lucca brocade from the Pope's sandal the golden feet of the falcons are woven with linen threads wound round with gilt gold



JAPANESE KANAJI NISHIKI BROCADE
MIDDLE OF THE XVIII CENTURY

beater's skin. A piece of ribbon border, also from the shoe, has flat strips of gilt-silver; and a piece of gold brocade, part of the calzare previously described, which is a Chinese weave and has a minute floral design on a white ground, is woven with flat strips of gilt catgut which on the back, darkened by age, looks almost like leather, in fact, it is often described as such. The pattern is so small that it is hardly discernible on the front, but the photograph taken from the back shows the handsome design plainly. The interest of this dated piece in the present exhibition lies in the comparison with pieces similar in technique and design which hang on the wall over it. Some of them are early Chinese, others Japanese made in the same style after Chinese types.

The object and the scope of the present exhibition is not, however, to give a historical review of the development of Far Eastern brocades. The material, for the greater part acquired lately, is shown primarily with the object of giving that delight to the eye which sumptuous and beautiful brocades never fail to produce. The rich material, woven in beautiful and tasteful designs, in the play of light and shade gives a sensation of splendor and beauty which has always fascinated the eye. The orientals have been masters in this charming art, the Chinese and their pupils the Japanese as much as the Persians and the Indians. At present only the Chinese and Japanese brocades are shown; of these the greater part have been used for Buddhist priest's robes, a square mantle worn over the right shoulder and looped up under the left arm. The Buddhist priests having made vows of poverty wore patched robes, pieced together out of small pieces, the number fixed by the religious ritual. In the choice of the gorgeous brocades poverty was, however, forgotten unless the fact is considered that often rich garments dedicated to the temple were cut in pieces for the purpose. In Japan specially in the seventeenth century the robes used for the Nō dance were often given to the temples for this purpose. The Nō dance is a classic drama performed by persons of high social standing. Three of these Nō robes in their original state are shown, they are made of what is called Kara-ori, a brocade of which the floss silk flowers and ornaments are laid in by hand, that is, the floss silk is not passed right through partly out of sight, as would be the case in modern brocades.

The main object in arranging this collection has been to show the designers and silk workers, at the moment when rich gold and silver brocades are in such great demand, the finest Chinese and Japanese examples. The variety of designs and the wonderful color schemes to be found in these beautiful pieces will surely prove of great help and interest to all those interested in textiles. At first sight it may strike one as a pity that the material has

been cut up into small pieces to make priest's robes, because it destroys the run and the continuity of the design; it has, however, the great advantage that it shows clearly what the effect of the brocade would be in actual use. It is a well-known fact that the design never shows in the same way when the piece is made up as it does hanging out straight, when the regular repetition and juxtaposition of the motives can be plainly followed; folds and seams cut up the design exactly as the Buddhist vows did the old brocade intended for priest's robes; at the same time many of the pieces are amply large enough to allow the student to follow and to copy the design. Photographs of the most interesting pieces have been made and are obtainable in large reproductions.

The history of brocade, as said before, is as yet very incomplete. We know that it was made in China at a very early date, the pieces found in Khotan show that already as early as 100 B. C., the art was by no means in its infancy. Further tradition says that the Chinese Emperor Mingti sent, in 238 A. D., pres-

ents of silk to Japan consisting of brocades with a design of dragons on crimson but that only in 463 the first looms were established in Nara by the Emperor Kotoku. We can judge of the excellence of the brocades made in those days by the pieces kept in the Shoso-in storehouse in Nara which were dedicated to the To-dai-ji temple in 749.

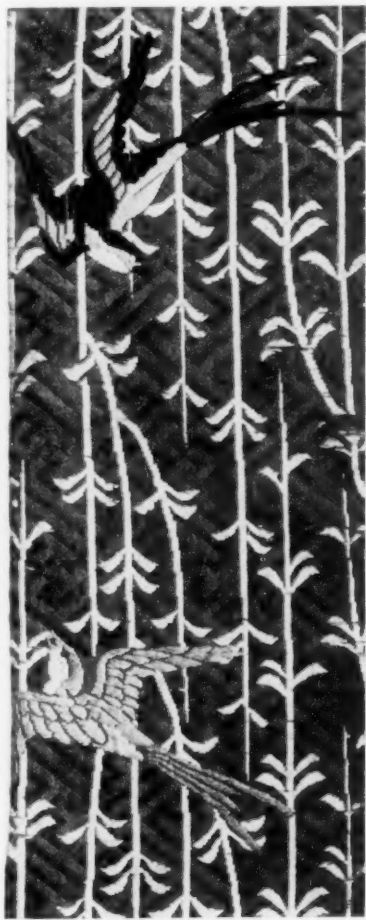
At the end of the eighth century the capital was removed from Nara to Kyoto and the imperial looms as well; from then on Kyoto remained the home of the silk weavers but the great period for the Japanese

looms did not begin till the golden period of Hideyoshi the great Taiko, when the two famous looms of Sakai near Osaka and Nishijin near Kyoto were started; then during the Momoyama period, a time of great wealth and splendor, brocade weaving became a great national industry.

Before that period, however, some famous pieces, now very highly valued, were made by celebrated weavers, but the bulk of the brocades used in Japan came from China and were called Kara-ori Nishiki "Chinese woven brocades," a name which, oddly enough, was later applied to a special kind of brocade well represented in our collection, which is very typically Japanese, in fact, the one kind which does not show any Chinese influence.

Calling the brocades by their Japanese names they are divided into three main groups: first, the Nishiki or col-

ored brocade, literally "beautiful color combination" in which different colors and gold were woven on a plain or figured ground. Then the Kinran, which means bright gold or gold brocade, here the pattern is woven in narrow strips of gold on a plain colored ground. In the earliest Chinese specimens the gold used consisted of strips of catgut



JAPANESE KARA-ORI BROCADE
MIDDLE OF THE XVII CENTURY

or parchment gilt on one side, later tough paper was used, as it still is today. And lastly the Kara ori or Chinese woven brocades in which together with gold and different colors the chief design is woven in with floss silk.

These main groups are sometimes combined and intermixed but their essential character remains. The Chinese weaves of the two classes first mentioned have remained of paramount excellence; they are recognizable by their subtlety and the softness of their material. The Nishiki or plain brocade was brought from China to Japan at a very early date, as already mentioned; the Kinran was first taken over in the eleventh century by returning Japanese students and soon came into great favor for priest's robes; while the Kara ori was an outcome of the luxurious sixteenth century in Japan and the Momoyama period.

The different kinds of brocades are placed separately on different walls, the Chinese prototypes in the center; the labels indicate to which class they belong, and their approximate dates, information which is given by the Japanese connoisseur who formed the greater part of the collection and who by descent and taste is intimately acquainted with the textile art of his country.

As of general interest on the subject some books with reproductions of designs on Japanese silks are shown and also a small collection of original designs of the seventeenth century for Japanese dyed, stenciled, and embroidered silks, while in Room H 11, the collection of Chinese portraits of the Ming period (1368-1644), lent by Samuel T. Peters, shows in the garments of the sitters many interesting brocades as they were used.

S. C. B. R.



CHINESE MING BROCADE
END OF THE XVI CENTURY

ENGRAVINGS AND WOODCUTS BY ALBERT DÜRER

A SHORT notice in the last BULLETIN announced the acquisition of Junius Spencer Morgan's collection of prints by Dürer. The collection is so large that a proper description of it could only be given in the pages of a special catalogue, and it must here suffice to say that it contains at least one very fine impression from each plate now generally considered by students to have been made by Dürer himself, and either originals or copies of almost all the other engravings which at one time or another have been attributed to him. In addition, there are one hundred and thirty-odd woodcuts, among them a number which modern connoisseurship has attributed to other men, together with the original woodblocks themselves for the Decollation of Saint Catherine and for Samson and the Lion. What with the engravings and woodcuts which had already entered the Museum through gift and purchase, its collection now, doubtless, contains the fullest and finest representation of Dürer's prints on this side of the Atlantic Ocean. There are still many woodcuts to be acquired before it will be possible to use the word "all" in connection with Bartsch's list of them, and there are many foreign collections which have as many and as fine. So far as concerns the engravings, etchings, and dry points, the situation is different, for very few collections anywhere have all the authentic ones, and fewer still have them in such uniformly fine quality and condition. There are in all certainty other impressions as fine, in some few instances, impressions even finer, than those of any given subject in the Morgan collection, but equally certainly there cannot be more than two or three other places where the engraved "oeuvre" is so uniformly high in quality, or in which so many of what the trade calls "the finest impression we have ever seen" are to be found. Almost without exception the impressions of the plates in that collection may be taken as type specimens of what impressions should be, and the exceptions all fall in the class not of ones poorer,

but of ones better than any one ever has a right to expect. It is therefore impossible to pick out any particular ones for especial mention on the score of their quality.

It is hoped that it will be possible at some date not too far distant in the future to issue a catalogue of the Dürer collection in the Museum giving full descriptions of the several items. In the meantime an exhibition of a selection from them, including many impressions which were not in Mr. Morgan's collection, will be opened in the Print Galleries on February 14, to be on view until the middle of April, and it is hoped that pending the preparation of the catalogue it will amply justify the foregoing statements.

In this exhibition there will be shown in numerous cases several impressions from the same plate, for the purpose of enabling the visitor to the galleries not only to make comparisons of quality but of many interesting variations in state and issue. Among these last may more especially be mentioned the first and second states of the Holy Family in dry point; three impressions of the Great Fortune, a first state, a second state with burr under each of the bridge supports, and another without burr; the first and second completed states of the Adam and Eve; three impressions of the finished state of the Effects of Jealousy, showing undescribed variations in the work; two impressions of the portrait of Pirkheimer, before and after the retouching; two Coats of Arms with the Cock, before and after the rectification of the boundary line; two Little Fortunes, one so early that on it can distinctly be seen the scratch lines by which Dürer had indicated a crescent under the figure before finally determining to make it stand on a ball; two Prodigal Sons, one having rich burr in the foliage of the trees; and two Promenades, in one of which the grass in the left foreground is very rich in burr. There will also be, in addition to a peculiarly brilliant impression of the Round Crucifixion, the two contemporary copies, two copies by the brothers Wierix, and two modern ones. Each of the five etchings, with the exception of the Cannon of which there is only one, but that before any

traces of rust, is represented by at least two impressions showing differences in effect produced by variations in printing methods. The most important rarities are the three dry points—the Man of Sorrows, the Holy Family, and Saint Jerome by the Willow Tree—each of them very early and fine, the impression of the Saint Jerome being that one, formerly in the Cornill d'Orville collection, which was described by Hausmann, as long ago as 1861, as being the finest in private hands in Germany.

Among the woodcuts now in the Museum collection, most of which came from Mr. Morgan, there are a number which are comparatively seldom seen in fine condition, such for example as the Men's Bath, the Martyrdom of the Ten Thousand, and the Decollation of Saint Catherine. There are also some great rarities like the first editions of the Rhinoceros and the Triumphal Chariot, the portrait of Varnbüler before the crack in the block or damage to the eye, the Eight Austrian Saints with an unbroken top border line, a proof of the vignette from the title page of the Big Passion, and the first state of the Expulsion from Paradise from the Little Passion.

Several books illustrated with woodcuts by Dürer will also be exhibited, the Life of the Virgin from the Morgan collection, and the groups of books presented two years ago by Felix M. Warburg and by Mortimer L. Schiff, of which mention was made in the BULLETIN for June, 1918.

The items in the exhibition which come from Mr. Morgan can be identified by the fact that upon the labels they are attributed to the Mr. and Mrs. Isaac D. Fletcher Fund from which as yet no other books or prints have been purchased.

Not since the private exhibition held at the Grolier Club in 1897 has there been such a showing of Dürer's engravings in this city, and never has there been such an exhibition of prints by Dürer in this country, because in addition to the engravings there are included here a great many of the woodcuts, most of them in unusually good impressions, and many of them really brilliant in quality.

The engravings are so well known that there is no need here to speak of them particularly. The woodcuts, however, have yet, at least in this country, to meet with the full measure of appreciation that is their due, and it is to be hoped that this exhibition will to some extent serve to awaken the public to the fact that engraving and etching are not the only graphic media which are deserving of its serious consideration.

W. M. I., JR.

EXHIBITION OF WORK BY MANUFACTURERS AND DESIGNERS

AT the 1919 exhibition of work by manufacturers and designers showing the results of study at the Metropolitan Museum the expressed policy followed was to give the utmost leeway of interpretation to the words "based on Museum study." This was done especially to encourage a greater and, as it were, a more fluent use of Museum facilities, so that designers would not be hampered by the feeling that in order to be of good design the object they produced must be a copy of a Museum piece. What is more, the attractive original in most cases would not prove a salable object in the current market, and the doctrine of usefulness favored by the Metropolitan Museum in regard to the numerous designers and manufacturers who make practical use of its collections was opposed to any restrictions which would reduce the current value of the designs produced through study in its galleries. As a result of this mode of administration a very large and important exhibition was brought together, fully demonstrating that the collections are presently useful in a thorough and (though the word may in its worst sense be anathema to some ears) commercial way, as was seen in the list of 87 exhibitors and 425 individual items shown, all being objects of actual market value in terms of the trade and all having been taken out of active stock in the shops and showrooms which coöperated.

This exhibition was in a sense a quantitative demonstration of what could be

done in the factories and workrooms as a result of the intelligent use of Museum services and facilities. The exhibition of similar character being planned now for the dates March first to twenty-first will follow slightly different conditions. In the first place, the demands for gallery space during the present season are of unprecedented proportions, and as a result all temporary exhibitions have been held down to short periods and smaller size, this exigency having a marked effect upon the manufacturers' and designers' exhibition. In order to profit in the most direct manner from current conditions, the collections having been used more freely and to better purpose than in any previous year, it has been decided to take advantage of a smaller manufacturers' and designers' exhibition in 1920 to bring out some of the types of thought followed by the industrial art producers by trying to show the actual connections between originals and resulting studies. This does not mean that copies will be favored; quite the opposite. But rather it means that exhibitors will be asked to indicate wherever possible the actual objects studied or motives used, and this with the fell purpose of making clear to others the way in which the fundamentals of art can be brought into play—flashing across the different media and methods and styles, but always harking back to principles. Thus it will be definitely indicated this year whether a textile motive was derived from metalwork originals, whether a picture frame saw its beginnings in a lace pattern book, whether a pottery design was studied in Russian embroideries, whether a gentleman's cravat was designed after chased armor breastplates, or whether a Korean plaque served as inspiration for the full-page background of a millinery advertisement. It will not be possible, of course, to bring together originals and studies, but a record will be made on individual labels to show the connections.

It should be said that the Metropolitan Museum is conscious of its indebtedness to the many manufacturers, designers, and individual craftsmen, as well as to dealers,

who have expressed their willingness to cooperate in the forthcoming exhibition, for the Museum has set out to prove a thesis: that an art museum is an educational institution of immediate and practical utility in the development of current manufactures in the industrial arts, and that the Metropolitan Museum has had signal success in offering the kind of assistance which these producers could most directly use. Without the present cordial good will and cooperation of these firms and individuals the Museum would not be able to prove the value of this phase of its work.

Of particular significance is the fact that this work in the industrial arts field on the part of the Metropolitan Museum is now a definitely accepted phase of its educational service to the public. It is no longer a hesitating undertaking, this exhibition of work by manufacturers and designers, for we need no longer have qualms as to the fact of the Museum's usefulness on one side or as to the fact of positive quality of design and excellent execution on the side of participating firms. Both have been definitely demonstrated by years of success and by exhibitions of excellent material.

That this type of Museum work is now so well under way should be a source of distinct gratification in the year in which the Metropolitan Museum celebrates its fiftieth anniversary. Some may be prompted to enjoy the comparison between the era of 1870 and the present year of grace, with regard to the products in the field of industrial arts then and now. Such a manufacturers' and designers' exhibition in 1870 would have been a far cry indeed. And were it possible, a comparative exhibition of industrial art objects of 1870 and of 1920, of similar character and purpose as to the individual objects included, shown in adjacent galleries in the present building of the Museum, would be the most conclusive argument that could be adduced that in art museums, but in the Metropolitan Museum in particular, "the world do move."

R. F. B.

GREEK VOTIVE OFFERINGS

PROBABLY most of us, in examining a classical collection in a museum, do not realize how large a proportion of the objects of which it is made up were intended as votive offerings. In the thought of the Greeks, anything which was admired or enjoyed by human beings would be acceptable to the gods and might be dedicated to them. The farmer brought his grain or fruit, the housewife her cakes and



FIG. 1. HERAKLES

the garments she wove, the huntsman a skin, the lad his long hair when he entered upon man's estate, the girl her dolls and toys to Artemis before her marriage. The artist, too, often dedicated his finest work in a temple, and artistic objects in early times were generally made for persons who wished to place them in a shrine as gifts to a divinity.

The temple treasuries in many respects took the place of our museums, and were visited by travelers, as Pausanias, for example, who wished to see the beautiful objects, curiosities, and antiquities stored within, as well as to admire the building itself. The inscriptions preserved from the shrine of Apollo at Delos, the Akropolis

of Athens, and other sites give us an idea of their endless variety and interest. These records, which were made by the treasurers going out of office for the information of those newly elected, may be compared to the catalogue of a museum in the care with which they were kept, each article being carefully described, its position in the temple indicated, the weight of gold, silver, and bronze objects given, and the condition of furniture specified.

The earlier statues and statuettes were almost invariably votive offerings, being representations either of a divinity or of worshipers. Of the first type we have in the Museum collection a terracotta statuette of a goddess (Fourth Room, Case E), and many terracottas as well as stone sculpture from Cyprus representing the Mother Goddess with her child, the Lady of Cyprus, and Herakles. In a case of votive offerings assembled from our collections and temporarily placed in the Fifth Room of the Classical Wing, will be seen, on the top shelf, a goddess enthroned between two women, and a stone statuette of the Mother with her child in her arms, while on the shelf below is a small bronze statuette of Apollo holding a bow, a goddess seated, and a terracotta from Cyprus representing Herakles clad in his lion-skin (fig. 1).

Statues of votaries were naturally much commoner than those of divinities. They were dedicated as a sign of perpetual service while the giver was away about his daily business, or as an act of worship. Among the examples which the Museum collection affords are the charming statuette of a woman holding a rabbit in one hand and a pomegranate in the other, in the Sculpture Gallery (No. 3), and in the case of votive offerings on the same shelf with the Apollo, the little bronze poet in gala dress as if for a festival, with his lyre in his hand, inscribed "Dolichos dedicated me," the bronze statuette of a sturdy youth, perhaps a farmer or swineherd, carrying his offering of a pig on his shoulders, and, at the extreme right, the Arcadian peasant in pointed hat and heavy cloak inscribed "Phauleas dedicated it to Pan." The Etruscan maiden, too (Third Room, Case

D, No. 56), like her prototypes of the Akropolis, was probably a votive offering, and the fine bronze statuette representing an athlete preparing to throw the disks, in the Fourth Room (Case B, No. 78), a thank-offering for victory. The two bronze youths (Fourth Room, Case D, No. 79, and Fifth Room, Case D, No. 89) in the act of saluting a divinity, leave us in no doubt as to the purpose for which they were made.

The Cypriote collection, likewise, possesses great interest from this point of view. It contains large numbers of statues and statuettes of priests and votaries carrying gifts—such as a bowl for drink-offerings, flowers, fruit, small animals and birds—or holding a child. A terracotta representing a man in a long robe holding an animal, probably a kid, in his arms, is shown in the case of votive offerings on the third shelf from the top, at the left. Warriors offered terracotta or stone figures of themselves in full panoply, or on horseback (fig. 2), or a model of a horse in charge of a groom, both horses and riders standing so well in the tumult of battle that the modeler has sometimes made one body do duty for both. Chariots and horses alone or with the warrior and driver were common offerings, as were also small clay shields. Terracotta ships were perhaps dedicated in gratitude for a safe homecoming; with them we can compare the votive ships seen in the churches of southern Europe. Examples of such offerings will be found on the fourth shelf from the top.

The more peaceful side of life in ancient times is reflected in the banqueting-scenes from Cyprus in which the worshipers recline on couches, the divinity being their invisible guest (Cypriote Sculpture, Case 30, No. 1020), or in the ring-dances, of which examples are shown in the case of votive offerings on the third shelf from the top. Here votaries dance around a flute-player, as at some rustic sanctuary, or about a sacred tree in groves such as were an abomination to the Hebrew prophets. Sometimes, instead of dedicating a group or a single figure, small clay masks, *oscilla*, were hung by strings to the tree as a repre-

sentation of the worshiper. An example will be found above the third shelf to the left. Statuettes of votaries often wear ritual dress with masks of bulls, stags, or bears; others play the flute or lyre, whose music was a regular accompaniment of worship in Cyprus. A man in a bear-mask stands on the top shelf of the case at the right, with a flute-player beside him; a figure wearing a bull-mask is on the third shelf from the top.



FIG. 2. VOTIVE WARRIOR

The slaughter of birds and animals was, of course, a very important feature in the service of the gods in ancient times, but the cost of even a small animal was too great for many persons. A statuette of stone or clay might be substituted for a real animal, and such are the cows with a calf in the collection of Cypriote sculpture (Case 40, No. 1147), or the sheep drinking from a trough (Case 40, No. 1148). The two hounds catching hares, of which one is shown at the bottom of the case of offerings, at the left, were probably a hunter's gift. Models of dangerous animals or vermin also were sometimes placed in sanctuaries as thank-offerings

to a god who had driven them away. Such a dedication is the head of a fox or bat made to be hung in a temple (fourth shelf from the top, at the left). When a live animal had been sacrificed, a representation of it in durable material might be placed in the shrine as a memorial of the act of worship. Probably the bronze bull from Dodona on the second shelf from the top, and the marble relief of a dead goat in the Sculpture Gallery (No. 49), were made for this purpose. The bronze statuette of a youth carrying a pig, mentioned above, is a memorial of a different kind, in which the worshiper is represented carrying to the temple the animal to be sacrificed. Among the Cypriote statuettes are two men, each carrying a ram, similar in pose to the well-known Moschophoros from the Akropolis at Athens. One of these is shown on the top shelf of the case at the left.

Attributes of a divinity or symbols associated with his power were often dedicated in a shrine. The pine-cones found in Cyprus, and common on late Greek sites, are symbolic both of Apollo and Dionysos, and the sphinx is frequently found in excavations at shrines of Apollo. The best known of these is the great sphinx on a column dedicated by the people of Naxos at Delphi, a beautiful example of archaic sculpture. A pine-cone and a statuette of a sphinx from Cyprus may be seen on the bottom of the case.

Another class of offerings which, though possessing no artistic value, are always interesting as curiosities, are those given in gratitude for cures of disease. The practice of dedicating representations of the diseased part, or even of the disease, is very ancient and widespread, and continues down to the present day in many communities. The Hebrews placed models of boils

and blains in the ark of Jehovah, and the Greeks dedicated similar objects, and much more frequently, small models of the injured part. Wealthy people had them made of gold and silver, while the poor were content with stone, terracotta, and wood. The records of the temple of Asklepios and of the shrine of the Hero Physician at Athens contain lists of these models which include every part of the body. Gold and silver models were melted down periodically and made into a vessel for use in the sanctuary, while the cheaper ones were thrown out and buried. The Museum possesses several examples from Cyprus, including thumbs, feet, ears, eyes, and mouth, and an interesting group offered in gratitude for the birth of a child, showing the mother reclining, supported by a maid, while the nurse holds the baby. These will be found on the bottom of the case.

Thus from our collection alone, which consists, of course, of durable objects such as would not attract the cupidity of pillagers in later times, or which fortunately escaped their notice, we can see how wide a choice of gifts was open to the Greek who wished to propitiate or thank his gods, whether the great divinities of the city, or the homely deities of the farm and hearth. No wooden image in the farmer's field, no rough statuette of the Mother, need lack its small offering, even if it were only the little terracotta tray of cakes, the gift, we may imagine, of some poor woman (fourth shelf from the bottom). Again these simple objects make plain that of religion, as well as in other departments in life, the Greeks kept their imagination, sense of humor, and sanity, in short, that combination of qualities which we call "good taste."

H. McC.

IN MEMORIAM HENRY CLAY FRICK

DIED DECEMBER 2, 1919

TRUSTEE OF THE METROPOLITAN MUSEUM
OF ART FROM OCTOBER 18, 1909, UNTIL THE
TIME OF HIS DEATH

AT a meeting of the Board of Trustees of The Metropolitan Museum of Art held December 15, 1919, the following resolution was adopted:

Henry Clay Frick died on the second of December, 1919.

The marked success which he attained as a man of affairs and the qualities which made him one of the great leaders in the financial and industrial world are well known. His sterling character, his calm, sound judgment, his power of vision, his resolute courage and untiring energy, brought to him in these fields a measure of success such as few have ever achieved.

Mr. Frick had been a member of the Board of Trustees of The Metropolitan Museum of Art since 1909, and had served upon its Executive and Finance Committees and upon its Committee on Paintings.

His associate trustees desire to place upon record their appreciation of his services to the Museum and of his great accomplishments for the aid and encouragement of art, and their profound regret for the loss which has been sustained through his death.

He possessed a refined and cultivated taste in all artistic matters and was, in the truest sense of the term, a lover of art. For many years he was intensely interested in gathering together a collection of paintings and other objects of art, all of the highest merit, which at the time of his death had grown to be one of the great art collections of the world.

In this he was actuated by no selfish motive. The feeling of satisfaction arising from the mere possession of beautiful things, which, whether consciously or not, is so influential a force with many collectors, had no effect upon Mr. Frick. His action was the result of a well-considered and deliberate plan of forming an art collection of the highest possible standard

of excellence, of which he intended to make a free gift to the public for the encouragement of art and the advancement of artistic knowledge among the American people.

This long-cherished purpose has now been realized, and the gift of his collection for public uses has become effective through the provisions of his last will, accompanied by the establishment of a beautiful home for the collection in the City of New York and by the creation of a most generous endowment.

But it was not alone in matters of art that Mr. Frick regarded himself as holding his vast fortune as a trustee for the public interest. He was a singularly modest man, disliking publicity, and during his life not even his intimate friends knew the extent and liberality of his many contributions to worthy objects of charity, but upon his death the provisions of his last will became known and revealed his scheme of broad, liberal, and well-considered benevolence.

He had, from an early period in his life, been a resident of Pittsburgh, and in later years had built a house in New York especially designed to contain his art collection. This house he devised to the corporation which under his will was to receive and hold the collection for the benefit of the public.

His will gave to the City of Pittsburgh a public park with an ample endowment for its maintenance, and divided his residuary estate among various hospitals, universities, and other charitable and educational institutions in Pennsylvania, New York, and elsewhere. It is estimated that the total of his testamentary gifts to charitable, benevolent, and educational purposes, including the encouragement of art, amounted to more than a hundred million dollars and represented more than three fourths of his entire estate, and thus was brought about the realization of those benevolent desires and purposes which he had so cherished throughout his life.

It is with a deep appreciation of his broad and liberal spirit, of his great work for the encouragement of art, and of his generous benefactions for the welfare and

happiness of his fellow-men, that we, his associate trustees of The Metropolitan Museum of Art, record this tribute to his memory.

JULIAN ALDEN WEIR

IN the death of Julian Alden Weir America has lost one of its most distinguished artists, and the Museum has lost an adviser and friend upon whose devotion it could always depend. As a member of the Committee on Paintings from 1915 to 1918, his fine enthusiasm and trained judgment were notably valuable. Indirectly or directly he was responsible for the acquisition of many of the most distinguished paintings of the collection. It was his connoisseurship that was the means of bringing into the Museum the two early paintings by Manet, the *Boy with a Sword* and the *Woman with a Parrot*. He recognized the greatness of this art years before it was generally accepted.

As a student of painting in Paris, Weir learned methods which the Impressionists were at the time adopting and teaching, and he and Twachtman and Hassam became the most important channels through which this influence reached America. In the work of Weir, as much as in any, the method remained properly subordinated, a means merely for expressing the temperament of the artist; and in the methods themselves he was to the end experimenting and learning. The spirit of his work, whether portrait, landscape, or figures, is that of a man of breeding and refinement. Kenyon Cox once wrote of his portraiture, "It is so that one might wish one's wife or sister painted, neither idealized nor made a pretext for cleverness, but studied with attention and respect for the expression of such beauty of person or character as might exist."

The Museum is fortunate in owning three paintings by Weir—*Idle Hours*, *The Green Bodice*, and *The Red Bridge*. B. B.

RECENT ACCESSIONS

EMPIRE FURNITURE. The French Revolution interrupted for only a few years the development of design in the industrial arts. Under the influence of David, and later of the architects, Percier and Fontaine, a few of the skilful designers and craftsmen trained under the old régime turned their energies into the severe, classical channels that produced the styles, or rather fashions, culminating at the court of Napoleon. Hence comes the term "Empire Style," though its development was well under way some time before the beginning of Napoleon's imperial career. The Museum has recently acquired a few very representative objects dating from these first few years of the nineteenth century—a buffet, two candelabra, and two decorative ewers—all of which are typical examples of the best design of the time.

The buffet¹ is of oak, veneered with thuya wood and decorated with ormolu

¹Acc. No. 19.182.5. H. 36½ in.; W. 26¼ in.; L. 63 in.

in an excellently restrained taste. As usual at the time, the piece is designed in the form of a pedestal; in this case, with a white marble top. Three drawers occupy the frieze. Folding doors in the body below give access to an arrangement of slides intended evidently for the storage of linen. It is interesting to note the lithic quality of the design, not only in the general conception but in the treatment of all the detail and even the selection of the veneer with its lack of striated grain. Comparing this with the typical product of the previous epoch, we can easily realize the essential changes in decorative taste.

The two gilt-bronze candelabra¹ are in the form of running figures, each holding aloft a torchère of thirteen branches arranged in two tiers with a single socket at the apex. The base is in the form of a miniature circular pedestal decorated with conventional bacchanalian figures in ormolu on a marble background. An oc-

¹Acc. No. 19.182.1-2. H. 71½ in.

agonal shaft of green marble with mounts in ormolu raises the torch-bearers to the proper, effective height. The design follows closely that of two candelabra designed by Thomire¹ for Compiègne and a pair from the collection of M. Théodore Reinach now in the Musée des Arts Décoratifs.

The ewers,² recalling the style of Odiot,³ have also a precise parallel from the Reinach Collection in the Musée des Arts Décoratifs, and undoubtedly came from the hands of the same *fondeur*. The decoration, applied in low relief on a polished ground, consists mainly of marine subjects. The finely modeled winged figure forming the upper part of the handle is one of the most excellent and typical features of the design.

Though, as is common with nearly all contemporary work, the ormolu has not the exquisite chased finish of earlier examples, the objects as a whole have a preëminent quality of style which places them in the first rank.

M. R. R.

REPRODUCTIONS OF CRETAN VASES. One of the many dramatic features of the excavations on Cretan soil was the discovery of huge earthenware jars, many of them large enough to have comfortably accommodated each of the Forty Thieves. In Crete, the jars served chiefly for storing

wine, oil, grain, and similar supplies, though they were also used for burial instead of coffins. The smaller ones range from about two feet up, while the larger ones attain a height sometimes of over six feet.

In our collection of Cretan reproductions we have several examples of such magnificent products of the potter's craft; and

three new copies of originals found in Crete have now been added. The Greek expression "To learn the art of pottery by making a pithos" (ἐν πύθω τὴν κεραμειαν μαθήσκειν), to describe those who undertake the most difficult tasks without learning the elements of the art, shows that it was common knowledge that the manufacture of such large vases was a formidable achievement; so that we may imagine that their makers won the appreciation of their contemporaries.

The largest of the three new examples is a copy of a vase (illustrated on this page) found by

Richard Seager in the little island of Pseira in Eastern Crete. It is decorated with a beautiful design of interlacing spirals, such as we have learned to admire in Minoan and Egyptian wall and ceiling decorations (compare Nos. 18 and 28 in the First Room of the Classical Wing, and No. 11.215.451 in Room 10 of the Egyptian collection). Evidently the vase painter adapted a familiar architectural design to his own use, and we must admit that he did it successfully. The intricate network of spirals on the upper part of the vase contrasts effectively with the



REPRODUCTION OF A VASE FROM CRETE
ABOUT 1600-1500 B.C.

¹Pierre-Philippe Thomire (1751-1843).

²Acc. No. 19.182.3-4. H. 32½ in.

³Jean-Baptiste Claude Odiot (1763-1850).

simple band of spirals below, while the moulded lip adds to the richness of the general effect. The small vertical handles arranged in two rows were used for lifting the vase with the help of ropes, a usual device for the transportation of such heavy objects. The date of the vase is about 1600-1500 B. C.

The originals of the other two jars come respectively from Sir Arthur Evans's excavations at Knossos, and Mrs. Hawes's excavations at Gournia. The Knossos jar, about two feet high, was found not on the Palace site, but in the Royal Tomb of Isopata. It is unfortunately fragmentary, with considerable portions missing, but enough remains to show that it must once have been a magnificent example of the architectonic Palace style (about 1500-1350 B. C.). Conventionalized plant ornaments are grouped along the middle portions of the vase in truly stately array, while simpler patterns decorate the rest of the field.

The vase from Gournia (about 1600-1500 B. C.), is a small pithos decorated with the "trickle" ornament, which was apparently as popular in Crete as it was in Japan and is now with our own potters. It was produced by splashing the paint rather

thickly on the shoulder, and letting it trickle down the sides.

The three vases have been temporarily placed in the Room of Recent Accessions and will later be moved to the First Room of the Classical Wing.

G. M. A. R.

FRENCH WALL-PAPER OF THE EARLY NINETEENTH CENTURY. The Museum has acquired a set of French scenic wall-paper of the early nineteenth century, part of which has been placed on exhibition for February in the Room of Recent Accessions. Unusually pleasant both in color and design, it will form an appropriate background for furniture of the period in the installation of early nineteenth-century decorative arts.

The color is rich sepia in varying values heightened with white. The composition of foreground, middle distance, and distant vistas presents a series of country or suburban occupations—fishing, picnicking, promenading, and washing clothes in the little river whose rocky banks form much of the foreground. Bits of romantic architecture form the background of middle and further distance, with occasional fragments of classic ruins.

C. O. C.

NOTES

LECTURES ON ARCHITECTURE.

As previously announced, Professor Fiske Kimball of the School of Art and Architecture of the University of Virginia will give a course of five lectures in the Lecture Hall, on Thursdays, beginning February 19, at 4 P. M.

Professor Kimball's subject, Domestic Architecture of the American Colonies and of the Early Republic, will be treated as follows:

- Feb. 19 Seventeenth-century Houses
- Feb. 26 Eighteenth-century Houses
- Mar. 4 Eighteenth-century Interiors
- Mar. 11 Early Republican Houses
- Mar. 18 Early Republican Interiors

This course will be followed by another series of lectures by William Bell Dinsmoor, Architect to the American School of Classical Studies at Athens, on The Culmination of Greek Architecture in the Age of Pericles, divided as follows:

- Mar. 25 Rise of Periclean Architecture
- Apr. 1 Periclean Architects and their Buildings
- Apr. 8 Principles of Design
- Apr. 15 Construction and Erection
- Apr. 22 Rebuilding the Periclean Monuments

The lectures will be open to the members of the Museum and to the public. It is

anticipated that they will be of keen interest and great value to all students of the fine arts, particularly to the students of architecture in schools devoted to the subject, in colleges and universities. They will later be published in book form as permanent contributions to the literature of art.

JAPANESE SCREENS BY KORIN. The Museum has been fortunate in receiving on loan from Sumner Welles, for the Department of Far Eastern Art, a pair of Japanese screens by Korin, the great painter of the end of the seventeenth century, who revolutionized the Tosa school by his very modern art conceptions. His work, which is so thoroughly Japanese that it is the one great instance in which the Chinese origin of the Japanese school of painting is entirely forgotten, was not only in his day a step in an entirely new direction, but it is today just as modern from the point of view of our Western art; in fact, these screens have all the beauty and style which the very advanced modern painters wish to put into their work, without leaving to our feelings and imagination such puzzles as we are at present often asked to solve. One screen represents an old pine tree with young bamboo shoots on a green hill, which means long life and virtue, fidelity, or righteousness; the other, the blossoming plum tree which represents beauty and pleasure. Together they form, therefore, the usual New Year's wish of the three things which are considered to form happiness—beauty, virtue, and a long life.

The wonderful way in which the pine tree is treated with its big massive needles painted in masterly technique with a big wet brush full of deep blue and lovely malachite green, is a delight to the artist's eye. The trunk of the tree is all brown liquid gold and in contrast with this is a tender blue-green hill with bamboo leaves of wet gold and gray which looks like silver.

This is the serious side of life, while joy is depicted on the second screen, a plum tree in blossom in front of the rising sun. Without being in the least realistic, it

shows the gold rays of the reddish sun gilding the stem of the old plum tree and the early blossoms, the first signs of the coming summer, rising above the golden morning mist.

Ogata Korin (1655-1716), his brother Kenzan, Sotatsu, and Koyetsu, the head of this school, were four artists who had the greatest influence on Japanese art of the seventeenth century and later; they gave it that very personal and decorative quality which we associate with the character of Japanese in comparison with Chinese art. They are certainly of all Eastern painters nearest to us in all that our modern Western art has best.

THE VANDERBILT COLLECTION. The William H. Vanderbilt Collection of modern paintings has been withdrawn after a stay in the Museum of eighteen years. It was generously lent by George W. Vanderbilt, the son of the collector, in 1902 for one year, but the date of withdrawal has been postponed from year to year until the public had almost come to think of it as one of the permanent features of the Museum. The expressions of loss with which its withdrawal has been greeted clearly evidence the value to the people of New York of the extended opportunity to enjoy it afforded through the kindness of its owners. To them the Museum and the public alike are greatly indebted.

It was during the late sixties, according to Samuel P. Avery's introductory note in the original Loan Catalogue, that William H. Vanderbilt, the collector, began to gather together the work of foreign artists, and the years from 1868 until his death in 1885 saw him making many trips to Europe, where he commissioned or purchased works of various artists living or recently dead who were at that time less well known in America than abroad.

Gallery 16, where the pictures were hung and where they remained during their long stay, became one of the popular rooms in the Museum, for the collection appealed to various tastes. It is notable for the important examples of the Barbizon School that it contains, Millet particularly being magnificently represented by the great

pictures of the Sower and the Water Carrier, and Rousseau, Troyon, Diaz, Dupré, and Daubigny, by good examples. The early Corot, *A Road near Paris*, the Delacroix, the Coutures, Meissoniers, and Boldinis have always been favorites and Le Bourget by de Neuville, the stirring picture of the Franco-Prussian War, never failed to have a crowd about it, as had also *A Fête during the Carnival* by Madrazo and Gérôme's *Louis XIV and the Grand Condé*.

EXHIBITION OF CHINESE PORTRAITS. The exhibition of Chinese portraits lent to the Museum by Samuel T. Peters and placed on view in Wing H, Room 11, on January 16, will be continued for a couple of months.

CHANGES IN THE PAINTINGS GALLERIES. Among the paintings recently hung in the galleries of paintings are the portraits of Edward L. Bacon and Mrs. Walter Rathbone Bacon, the former the bequest, the latter the gift, of Mrs. Virginia Purdy Bacon, which are now placed in Gallery 19; the *Crucifixion* by Pesellino acquired by purchase, to be found in Gallery 30; and three American paintings lent by Edward W. Root—*The Reffluent Season* by Arthur B. Davies, *The Pawnbroker's Daughter* by George B. Luks, and *The Park* by Maurice B. Prendergast—all hung in Gallery 20.

THE LOUIS COMFORT TIFFANY FOUNDATION. The angles from which generous, public-spirited men approach the problem of stimulating the art appreciation and art expression of America are very many, and each has its influence and value. Louis Comfort Tiffany, himself an artist of attainments in several fields, has undertaken one of the most interesting endeavors in this direction in opening what might be termed a new museum, his home at Oyster Bay, filled with collections of Chinese and Japanese paintings, bronzes, and lacquer, Persian ceramics, and Oriental carpets, as well as many modern examples of stained glass windows and other forms of American decorative art, and containing a well-selected art library, and his extensive estate laid out skilfully by the owner, himself a landscape gardener, all for the benefit immediately of a limited number of students, but for the advantage eventually of the public who will enjoy the fruit and flower of the development in love of beauty and in imagination that must accrue to these young artists from a home amid these sympathetic and inspiring surroundings.

May 1, 1920, will witness the opening of this museum-school to a few men. The director, Stanley Lothrop, is receiving applications for admission at any time on or before March 1.

LIST OF ACCESSIONS AND LOANS

JANUARY, 1920

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN (Fourteenth Egyptian Room) (First Egyptian Room)	Mummy, with painted wooden coffin, Ptolemaic period. Flint implement with rush wrapping, predynastic	Gift of John W. Baxter. Anonymous Gift.
CERAMICS. (Floor II, Room 5) (Floor II, Room 1) (Floor II, Room 5)	Dish, K'ang-hsi period; porcelain vase, imitation, Ming dynasty; figure of a frog, Sung dynasty,—Chinese.	Purchase.
DRAWINGS. (Floor II, Room 5)	Designs (11), Japanese, XVII cent.; †Wings (?), by Albrecht Dürer, German, dated 1515.	Purchase.
GLASS	*Dish, Chinese, attributed to T'ang dynasty; †four pitchers, jar, goblet, candlestick, mortar and pestle, three bowls with ball covers (Wistarberg, N. J.), and two globes (Millville, N. J.), XVIII–XIX cent.	Purchase.
IVORIES. (Wing E, Room 8)	Carved disk, Chinese, Ming dyn.	Purchase.
LACQUERS.	*Figure of seated Buddha, Chinese, T'ang dyn.	Purchase.
METALWORK (Wing E, Room 9)	†Tea-caddies (3), silver, English, 1762–63; bronze chariot pole-end, Chinese, Wei dyn. †Taper stand and snuffers, German, XVI–XVII cent.	Purchase. Gift of Mr. and Mrs. Robert Hartshorne.
MISCELLANEOUS.	†Six panels of wall-paper, French, early XIX cent.	Purchase.
SCULPTURE. (Floor I, Room 40A)	Study of a Head, bronze, by Attilio Piccirilli, American, contemporary.	Purchase.
TEXTILES	*Black printed stuff, Turkish, XVII cent. †Piece of printed calico, Portuguese, XVIII cent. †Network, Spanish, XVII cent. *Brocades (3), Chinese, abt. 1300.	Purchase. Gift of Ernest Wiltsee. Gift of Mrs. W. H. Bliss. Purchase.
COSTUMES.	*Dress, American, abt. 1800. *Dress, French, abt. 1815–25.	Gift of Mrs. John I. Kane. Gift of Mrs. Julius J. Wyle.
WOODWORK AND FURNITURE	*Mirror, English or Portuguese, XVIII cent; mirrors (2), American, XVIII cent.	Purchase.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
ARMS AND ARMOR	*Red-lacquered cuirass, Thibetan, XVIII cent.	Lent by Ralph W. Weymouth.
(Wing H, Room 9)	Halberd, American, XVIII cent.	Lent by The Newburyport Historical Society.
LACQUERS.	Box, Japanese, 1590-1637.	Lent by Sumner Welles.
(Wing E, Room 10)		
METALWORK.	Tea-caddies (3), silver, English, late XVIII cent.	Anonymous Loan.
(Wing H, Room 13)		
PAINTINGS.	Portrait, Lu Tong-Pin, by T'Eng T'Chang Yeou, Chinese, T'ang dyn.	Lent by Robert W. Bliss.
(Wing E, Room 11)	Portraits (2), Sung dyn.; portraits (3), Ming dyn.,—Chinese	Lent by Samuel T. Peters.
(Wing E, Room 9)	Screens (4), late XVI-early XVIII cent.; paintings (3), XVII cent.;—Japanese; painting, Chinese, XVIII cent.	Lent by Sumner Welles.
(Wing E, Room 10)		
(Floor II, Room 20)	The Park, by Maurice B. Prendergast; The Pawnbroker's Daughter, by George Luks; The Refluent Season, by Arthur B. Davies, American, contemporary.	Lent by Edward W. Root.
SCULPTURE.	Marble bust, Napoleon, by Auguste Rodin, French, 1840-1917.	Lent by Thomas F. Ryan.
(Floor I, Room 13)		
TEXTILES	*Rug, Persian; collar, point d'Angleterre lace, Flemish (Brussels), early XVIII cent.; fichu, appliqué lace, French, late XVIII cent.	Lent by Robert W. Bliss.
(Wing H, Room 19)	*Chintzes (4), English, or French, XVIII cent.	Lent by Mrs. Aimee B. Marsh.
(Wing H, Room 22)	Chintzes (2), Portuguese, early XIX cent.	Lent by Miss Bensaude.
COSTUMES.	Priest's robes (2), embroidered, Chinese, XVI cent.	Lent by Sumner Welles.
(Floor II, Room 6)		

DONORS OF BOOKS AND PRINTS

DECEMBER, 1919—JANUARY, 1920

LIBRARY

John D. Barrow
Messrs. Brentano
Brown Bros. & Co.
Juan C. Cebrian
Christoffe & Co.
Robert W. de Forest
B. J. Fletcher
Henry Walter Fry
Stan V. Henkels
Miss Malvina Hoffman
Frederick Hollyer

Ernest Wise Keyser
Knoedler & Co.
Harry B. Lachman
H. H. Lawrence
B. W. F. van Reimsdijk
Mrs. Charles M. Schott
Stewart & Kidd Co.
Miss Anna Murray Vail

DEPT. OF PRINTS

Alvin Beaumont
Albert Gallatin
Howard Mansfield

*Not yet placed on Exhibition.

CALENDAR OF LECTURES

FEBRUARY 21-MARCH 18

February	21	Further Examples of Italian Renaissance Gardens; Their Bearing on American Work	James S. Pray, Harvard University	4:00 P. M.
	22	What Constitutes Taste in Dress	Ruth Wilmot, Teachers College	4:00 P. M.
	26	Early American Architecture: Eighteenth-Century Houses	Fiske Kimball, University of Virginia	4:00 P. M.
	28	Early French Book Illustration: The Hours of the Blessed Virgin Mary	William M. Ivins, Jr.	4:00 P. M.
	29	The Architectural Growth of New York	Richard F. Bach	4:00 P. M.
March	4	Early American Architecture: Eighteenth-Century Interiors	Fiske Kimball	4:00 P. M.
	6	Egyptian Literature	Arthur C. Mace	4:00 P. M.
	6	Instruments of Ancient Egypt	Frances Morris	5:00 P. M.
	7	Dutch and Flemish Furniture	Charles R. Richards, Cooper Union	4:00 P. M.
	11	Early American Architecture: Early Republican Houses	Fiske Kimball	4:00 P. M.
	13	How We Know What We Know in Archaeology	Gisela M. A. Richter	4:00 P. M.
	13	Mediaeval Instruments	Frances Morris	5:00 P. M.
	14	Rugs of Asia	A. U. Dilley	4:00 P. M.
	18	Early American Architecture: Early Republican Interiors	Fiske Kimball	4:00 P. M.

Each Friday morning at 10 o'clock, beginning March 5, and each Sunday afternoon at 2:30 o'clock, beginning March 7, a Study-Hour for Practical Workers will be conducted by Grace Cornell; each Sunday, a Story-Hour for children and adults will be given by Anna C. Chandler at 3 o'clock; each Wednesday afternoon, at 3:45 o'clock, a Gallery Talk for High School teachers and classes will be given by Mrs. Elise P. Carey; the second Tuesday of each month at 3:45 o'clock, a Gallery Talk for Elementary School teachers will be given by Miss Chandler; each Saturday morning at 10:30 o'clock, a Story-Hour for children of members will be given by Miss Chandler.

THE BULLETIN OF THE
METROPOLITAN MUSEUM OF ART
FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

Subscription price, two dollars a year, single copies twenty cents. Copies for sale may be had at the Fifth Avenue entrance to the Museum.

OFFICERS AND TRUSTEES OF THE
MUSEUM

ROBERT W. DEFOREST	President
ELIHU ROOT	First Vice-President
HENRY WALTERS	Second Vice-President
HOWARD MANSFIELD	Treasurer
WILLIAM LORING ANDREWS	Honorary Librarian
HENRY W. KENT	Secretary

THE MAYOR OF THE CITY OF NEW YORK
THE COMPTROLLER OF THE CITY
THE PRESIDENT OF THE DEP'T. OF PARKS
PRESIDENT, NATIONAL ACADEMY OF DESIGN

EX-
OFFICIO

EDWARD D. ADAMS	FRANCIS C. JONES
GEORGE F. BAKER	LEWIS CASS LEDYARD
GEORGE BLUMENTHAL	V. EVERIT MACY
DANIEL CHESTER FRENCH	J. P. MORGAN
CHARLES W. GOULD	WILLIAM C. OSBORN
R. T. HAINES HALSEY	SAMUEL T. PETERS
EDWARD S. HARKNESS	HENRY S. PRITCHETT
ARTHUR CURTISS JAMES	

THE STAFF

Director,	EDWARD ROBINSON
Assistant Director,	JOSEPH BRECK
Curator of Classical Art,	EDWARD ROBINSON
Curator of Paintings,	BRYSON BURROUGHS
Curator of Egyptian Art,	ALBERT M. LYTHGOE
Curator of Decorative Arts,	JOSEPH BRECK
Curator of Armor,	BASHFORD DEAN
Curator of Far Eastern Art,	S. C. BOSCH REITZ
Curator of Prints,	WILLIAM M. IVINS, JR.
Assistant Treasurer,	ELIAL T. FOOTE
Librarian,	WILLIAM CLIFFORD
Registrar,	HENRY F. DAVIDSON
Sup't. of the Building,	CONRAD HEWITT
Associate in Industrial Arts,	RICHARD F. BACH

MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute. . .	1,000
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually . .	10

PRIVILEGES.—All members are entitled to the following privileges:

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum is open daily from 10 A. M. to 5 P. M. (Sunday from 1 P. M. to 6 P. M.); Saturday until 6 P. M.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Children under seven years of age are not admitted unless accompanied by an adult.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of one dollar an hour is made with an additional fee of twenty-five cents for each person in a group exceeding four in number.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, collection of lantern slides, and Museum collections, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum and PHOTOGRAPHS of all objects belonging to the Museum, made by the Museum photographer, and by other photographers, are on sale at the Fifth Avenue entrance and at the head of the main staircase. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 12 M. to a half hour before closing time.